

JIM: --girl groups of the '60s.

CHARLIE: Wow, see I didn't know that either.

JIM: Oh, you wouldn't believe the collection. He had this incredible-- his-- he had a walk-in closet filled. And he has like-- he has got all the acid-free paper and all of that. And everything--

CHARLIE: Oh, yeah.

JIM: is also nice and neat and all of that. I mean, he's really anal about it.

CHARLIE: But a great collection.

JIM: Oh, yeah.

CHARLIE: Mint condition, obviously.

TAYLOR: [INAUDIBLE] crazy down here.

JIM: And now he's doing the same with queer music. And I mentioned that earlier. I think I believe it, that he's-- he knows more about queer music than any other person in the United States.

CHARLIE: I think he's cool.

TAYLOR: I have little doubt.

CHARLIE: Yeah.

TAYLOR: I remember on the [INAUDIBLE] that I subscribed to, for a while there they were doing these trivia questions. And I was looking-- reading them going, huh?

JIM: Yeah and JJ [INAUDIBLE] there.

CHARLIE: JJ is right there.

JIM: Yeah.

CHARLIE: Yeah.

JIM: Yeah. He does. I mean he-- because he really gets into it. I mean he is-- he gets in contact with people. He gets the most-- the stuff you never heard of, the stuff that-- I don't know where he gets some of his stuff. Incredible.

CHARLIE: Yeah, see, I think it's cool to have people that have shows and to interview other people, because you pick up so many different ideas and you can share with each other.

JIM: No kidding.

CHARLIE: I think it's cool.

TAYLOR: One of the biggest problems that I have with programming the show-- with programming my show-- and Charlie and I were talking about this. I'll give the cleaned-up version.

JIM: OK.

[LAUGHTER]

TAYLOR: How can I put it? Figuring out who qualifies to be on a gay and lesbian program.

CHARLIE: Yeah.

JIM: Yes. Yeah, I know for JD it's real clear-cut. He plays music with gay contact.

CHARLIE: Yeah, got to have gay there.

JIM: Its got to have gay content. Gay lyrics. And for me, it's enough that the artist is gay or lesbian. And I'm looking more for the message rather than the lyrics. I would appreciate same-sex lyrics. But I really look for a message-- a positive message for the community-- in the music that I play.

TAYLOR: Well, yeah. And, yes, definitely. I think that's one of the really priority items is that when you're doing a queer program-- I mean, I do have my favorite artist, who just maybe be at the lower end of the Kinsey Scale, as I call them. But who if I had a general music show, would definitely be in heavy rotation, but they just bless their hearts.

CHARLIE: I know.

TAYLOR: What can I say? Well, there's an old Tallulah Bankhead joke that I don't even know if I could clean up enough for the after hours--

[LAUGHTER]

--about someone asking if Montgomery Clift was gay.

CHARLIE: Oh, I know this one, yes.

TAYLOR: So if you're old enough, boys and girls, you can fill in the blank there. And if you're not--

CHARLIE: Look it up.

TAYLOR: Go find an old-- go find an older--

JIM: Call us.

TAYLOR: --person. Yeah.

JIM: Call us. It's 713-526-5738. We'll tell you the punch line.

[LAUGHTER]

TAYLOR: But--

CHARLIE: Now what was that again?

[LAUGHTER]

JIM: No, but that's true. Yeah. Yeah, it's hard. And I think everybody has a different definition when it comes to queer music.

TAYLOR: And--

CHARLIE: Obviously people do. I mean, it's pretty much like whatever you want to do. But I mean it's to the individual, is what I'm finding out.

JIM: Yeah, I mean what if a straight artist is singing a gay song, or singing a song with gay content, or favorable to the gay community? I mean--

CHARLIE: I'd play it.

JIM: Yeah, I would too.

TAYLOR: Oh, yes. In fact, one of the guests we've had on our show one time-- in fact, the first guest that we ever had on our incarnation of *Queer Waves* was Steve Brooks, a local Austin musician who was playing with--

JIM: Sex lies and videotapes.

TAYLOR: --was playing with-- yes, that one indeed! And he was doing the music with the Jim Hightower show that was syndicated out of Austin. And he had this song dealing with the university baptist church that had just gotten kicked out of the Southern Baptist Convention for having gay deacons. That got him on the show. He sang that song and sang a whole bunch of others.

[LAUGHTER]

And it was a wonderful time. A good time was had by all.

CHARLIE: There you go. That's the important part too. And he still gave a message too, so--

TAYLOR: Yeah, *Queer Waves*, when we were starting it-- when we were starting out with our incarnation, was all-- was-- well, it's pretty much like your show, mostly a variety show, because we were the only gay local-- locally gay-produced show in Austin. So we had to have-- to cover everything.

JIM: You have to be every-- something for everyone, yes.

TAYLOR: So I'm so glad that [? Lonnie ?] is doing *Outspoken* now because that takes-- that frees up my time for more music.

JIM: Yeah, nice.

TAYLOR: --which is something I just have-- and what can I say? I just have a passion for it.

JIM: Yeah, yeah.

CHARLIE: Good show. Like I said, I love it.

TAYLOR: Oh, gosh.

CHARLIE: It's great.

JIM: Yeah, I--

CHARLIE: I'm coming back.

JIM: --liked your playlists. They're very varied. The only thing I haven't seen, I think, is anything classical, any-- or anything like that.

TAYLOR: Well, you know why? I am so classically illiterate, it's pathetic, you know?

[LAUGHS]

JIM: Oh, come on. You know Tchaikovsky.

[LAUGHTER]

Everybody knows Tchaikovsky.

TAYLOR: Well, I just had it on.

[LAUGHTER]

CHARLIE: It's in the CD track right now.

[LAUGHTER]

[? MP-- ?]

TAYLOR: [INAUDIBLE]

CHARLIE: --now playing.

[LAUGHTER]

TAYLOR: Yeah, and given the audience of co-op, I usually-- I try to stay more along cutting-edge songs and groups. Though sometimes, what can I say? Sometimes someone just comes out with a song that I just have to play, even though it sounds like-- even though it sounds like a marvelous lounge act.

CHARLIE: I love those marvelous lounge acts.

TAYLOR: Oh, I know. Tell me about it. I know it thrills my little gay soul.

CHARLIE: Uh-huh. I've actually done marvelous lounge acts myself--

TAYLOR: Oh, well, I'm not even going to follow along--

CHARLIE: --depending on the crowd.

TAYLOR: --that line of conversation.

CHARLIE: A country lounge act, OK?

TAYLOR: Uh-huh. Yeah, mm-hmm!

[LAUGHTER]

JIM: My lips are sealed.

[INTERPOSING VOICES]

CHARLIE: I'll tell you later.

JIM: Zip those lips, yes.

[LAUGHTER]

TAYLOR: Just send me the Polaroids.

JIM: Woo, yes.

CHARLIE: Yes. Yes.

JIM: Pictures-- lots of pictures.

CHARLIE: Let's talk about--

TAYLOR: It's lovely here in Austin. I was finding my inner boyfriend before you called him.

[LAUGHTER]

CHARLIE: Oh.

JIM: Boy, he was listening.

[INTERPOSING VOICES]

TAYLOR: Yes, Eric Evans was helping me find my inner boyfriend.

[LAUGHTER]

JIM: You were going to ask?

CHARLIE: Oh.

JIM: You were going to ask.

[LAUGHS]

CHARLIE: I know that--

[INTERPOSING VOICES]

CHARLIE: --moments of silence right--

JIM: I know.

CHARLIE: --there. We had to think about it for a minute. We were reflecting of here in Houston. Tell us about when you lived here. You used to live in Houston.

TAYLOR: Oh. Oh, gosh, yes. I lived for six months in Houston--

CHARLIE: Where?

TAYLOR: --in 1980. Oh, gosh. It was these apartment houses on [? Timmins. ?]

JIM: Oh, yeah.

TAYLOR: Oh, lord.

JIM: Oh, yeah. Yeah.

TAYLOR: Oh, lord, have mercy.

JIM: I remember that. Yeah.

TAYLOR: I even, believe it or not--

JIM: There was a lot of gay people who lived out there at that time.

TAYLOR: Oh, well, gay, yeah. I was one of them for six months. In fact, I even helped out on *Wilde 'N Stein*, the program--

JIM: No kidding!

TAYLOR: Yeah, during their pledge drive there. I was one of on-air people.

CHARLIE: Wow.

TAYLOR: So that was-- gosh, there I was. The fall of 1980. Oh, god. Let me tell you.

JIM: Boy, that was-- I was still in the closet.

TAYLOR: Oh.

JIM: Believe it or not. I know it's hard to believe. I mean, I'm the queerest man in Houston.

TAYLOR: You know, I believe you.

[LAUGHTER]

I believe you, yeah.

JIM: Wow, yeah. And now *Wilde 'N Stein* has metamorphised into *Lesbian and Gay Voices*.

TAYLOR: Ooh. And there you go.

JIM: And there you go.

TAYLOR: But, yeah, it was-- gosh. And got to meet Ray Hill who-- I mean, Ray Hill is still one of my heroes. And god, what a wonderful person.

JIM: You're right. You're right. And he's been doing some one-man shows about his life that have been absolutely terrific. It's like a history lesson.

CHARLIE: Well, when are they doing-- when is he doing those?

JIM: We'll announce them. He finished one up before Christmas, and he'll-- he's working on another one for Valentine's Day.

CHARLIE: Wow.

JIM: Yeah.

CHARLIE: I'd like to hear that too.

JIM: Oh, it's good. It's good-- really. Because he-- well, he is the grandfather of gay rights in Houston. He was the first person I ever remember standing up and saying, I'm openly gay--

CHARLIE: Wow.

JIM: --in an era when no one did that. And this was in the '60s.

CHARLIE: Right. We were talking about that this morning-- this afternoon. I can't remember now.

TAYLOR: Both.

CHARLIE: Both. You know, we went into--

TAYLOR: [INAUDIBLE]

CHARLIE: --the afternoon--

[LAUGHTER]

CHARLIE: --about doing the '70 show--

TAYLOR: Oh, yeah.

CHARLIE: --where we use terms like "gay liberation" and "sexual freedom."

JIM: No kidding. Well, I certainly exercised all my sexual freedom, I'll tell you that.

CHARLIE: So did I. Ooh, love to love you, babies.

TAYLOR: I still remember those six months in Houston, yeah.

[LAUGHTER]

JIM: I hope it wasn't in August.

TAYLOR: Yeah. Believe it. Well, coming from South Texas, it wasn't that much of a change.

JIM: Oh, OK.

TAYLOR: Yes, it was in late August.

CHARLIE: Whenever you feel-- but whenever you think of like the heat in Texas, I always think of our many patios with shirtless men.

JIM: Oh, yeah.

CHARLIE: Tends to take away that complaint about the heat.

JIM: No kidding. You are so right about that.

TAYLOR: Yes, I lived for 10 years in northern California. And I could understand why the leather scene really took off there.

JIM: Yeah, and you go on the patios. And they'd have heaters on, and no one was ever without their shirt unless they were high as a kite. And then you didn't want to get to know them anyway.

CHARLIE: Yeah, right, the ones with the shirts off, you know--

JIM: But they were also talking to themselves into the sky. Seriously, I sang at the Eagle one Sunday with the Beer Bust that they had. It was jam packed. And it's like freezing cold. I'm standing there on the stage, and the wind is hitting me. And I've got a coat on, and I'm wishing I had on three more.

And there's this guy in the back of the stage. And he's standing there with no shirt on. And he's looking up at the sky, talking to them. And I'm going like, just don't pull a gun because I won't be able to see it if you do. But that's the only shirtless person I ever saw.

TAYLOR: Of course, most of the time, at places like that, they really don't have anywhere available to have hidden weapons.

JIM: Well, this is true. That's true.

TAYLOR: Well, maybe, but we even talk about that.

CHARLIE: No.

[LAUGHTER]

Well, what I wanted to talk about, though, was your '70s show that we talked about today.

TAYLOR: Yes, yes, that queer '70s show.

CHARLIE: Yeah, and talk about what you had in mind. I think that actually touching on gay Austin in the '70s and a little bit of every kind of aspect would be really great.

TAYLOR: Well, like-- well, Charlie, like I was saying earlier, hi, boys and girls. Yes, you didn't hear this part of the conversation because this was during our three hours when I found out that you used to live in Austin in the '70s.

CHARLIE: Right.

TAYLOR: My gosh, yes, you-- well, one of the things that got me started thinking about it was one of the local newspaper columnists had contacted me wanting to know what I knew, or if I had pictures about bars here in Austin in the '70s. And I only moved here in 1981, in '82, so I didn't-- so of course, I didn't know Austin gay-- the Austin gay scene in the '70s except I knew it had to be better than South Texas.

JIM: Oh, yeah.

TAYLOR: It's why I moved there, but--

CHARLIE: It was very exciting back then.

JIM: Well, yeah, you've got all these college kids, hello.

CHARLIE: Yeah, and the main strip was just fantastic.

TAYLOR: And I know that the music-- so people who were out-- who were artists that were out then like Steve Goodman. And not Steve Goodman, the folk musician--

JIM: [INAUDIBLE] man.

TAYLOR: That hung around with John Prine. But Steve Goodman, gay musician who in 1973 released, I think, what I would think would be the first openly gay album on a major label, which was Mercury, *Caravan Tonight*.

CHARLIE: Right, we talked about that. I was excited about that when I heard that.

TAYLOR: And then, of course, the golden age of the women's music that was just starting then with Chris Williamson and people like that. I would-- yes, I would-- I'm definitely putting together a show like that queer '70s show.

JIM: [? Ray ?] [? Christian, ?] yeah, Margie Adam, and Chris Williamson, yeah, those are the big 3. And then there was the *Walls to Roses* album that came out. I still have-- I have a-- still have my copy of that.

TAYLOR: Oh, oh, well, you need to have-- you need to bring it.

CHARLIE: And you had the-- yeah, then the Blackberry put out a couple of albums.

TAYLOR: Oh, no.

JIM: Yeah, that's right.

TAYLOR: I don't have any of his stuff. I feel-- that is one thing that I wish the gay man community was so much better at doing. The women's community, the lesbian and women women's community has such a great system. They really seem to appreciate their musicians, especially the ones that came out in the '70s. I know that they've all been released on CDs, re-released on CDs, reformatted.

JIM: That's right.

TAYLOR: Where is there so much of gay men's music that is still just on these old vinyl.

JIM: That's right. Well, if it's a men's concert with the gay men singing like Romanovsky and Phillips, OK-- I take that because it is old school. They would come to Houston. And they would sell maybe 10 tickets prior to the show. And then all the guys would like if they didn't get laid that night, they'd go to the show and buy their tickets at the door.

CHARLIE: Wow.

JIM: But still, you'd have half an auditorium. And it just drove me crazy.

TAYLOR: Oh, gosh, and--

JIM: But you can't get into the disco.

CHARLIE: Right. Exactly, exactly.

TAYLOR: Don't get me started about the marketing of gay and lesbians [INAUDIBLE] musicians.

CHARLIE: Oh, you don't want to get me started on it either.

TAYLOR: Oh, [INAUDIBLE]

JIM: And I know that's what sells because in our stores here, you can't find Steve Cohen and Marc [? Weigel ?] or any of these folks. What you find is dance music with naked men on whatever.

CHARLIE: Gay happenings and the gay anthems.

TAYLOR: And believe me--

JIM: And nobody's gay singing.

CHARLIE: No. No, no one at all.

TAYLOR: Believe me, I have nothing against naked men on the cover. In fact, I consider it a plus.

JIM: Oh, I do too actually.

TAYLOR: But it comes to the point where you just-- well, I have almost no trouble if I want to get a woman artist. There's BookWoman in here in Austin, which-- they carry everything with women performers.

JIM: Wow.

TAYLOR: And I just wish that the gay and lesbian-- the two gay and lesbian stores here would carry something more than the DJ mixes-

JIM: I know.

TAYLOR: And straight women divas.

JIM: MAN 2: Obviously, that's what sells.

CHARLIE: But I think what happened because when Different Light got rid of their music section, and they started-- that's when all the indie artists, all of us had all of our stuff sent back to us without checks, I might add. I never got my checks. Two CDs, but still.

JIM: Still.

CHARLIE: All my CD sold out, except for two. And I sent them there right before I had left, but it was-- that was the big buzz when they--

JIM: I remember that.

CHARLIE: They stopped selling our CDs. And I think-- what I think is going on is that some of the other gay bookstores are looking at this and thinking, wow, maybe we need to order more Madonna or whatever or gay happenings or that's what's going to sell. It's basically to survive at that point.

JIM: Yes, and I understand it. I push and push and push queer artists, but they don't sell.

TAYLOR: Well, the thing about it is too is that I think that that has to do with the fact that when you put out an independent CD, you put all your money into just putting-- getting a decent CD done. You don't have any more money left over to do advertising and to market the thing like it should be marketed. And that has a lot to do with it. People just-- they don't want to take the chance of buying something and then it being bad, I guess. I don't know.

JIM: They don't have our love for queer music.

CHARLIE: Yeah, that's well-- there you go.

JIM: That's what it is.

CHARLIE: That's where the bottom line.

JIM: They want to buy top 40. They want to buy what's popular.

CHARLIE: I just want to say who's ever listening to love me, OK?

TAYLOR: And let me tell you Charlie is lovable.

CHARLIE: I'm very lovable. I promise you.

TAYLOR: But yeah, it is-- that's one of the reasons why I'm so glad that I-- well, that's the emphasis of the show-- my show became queer music because I'm actually playing so many of the people that I always wondered, what the hell did I sound like, right? And it's sad because even our-- even the gay press doesn't really cover a lot of these people.

JIM: I know. They're getting better, though, I think.

CHARLIE: Oh, Yeah.

TAYLOR: I was so excited when I-- this afternoon. I'd left-- when I'd caught the bus to go downtown for the show, I'd left all the newspapers I had, which I pull out the announcements and things like that for. So I stopped by at a bar and picked up this one bar rag that I'd never picked up before. And there was a page of four CD reviews. And three of them were actually queer artists.

JIM: I know that bar rag you're talking about because I saw it too. And I was really impressed.

TAYLOR: I know. I thought, my God-- and the other one I don't know, but I knew three of those four were gay. And I went, my God, how wonderful, that it was a thrill.

JIM: It's about time.

TAYLOR: God, because boys and girls, if you really don't listen to a lot of queer music, especially the independently produced ones, you'd be very surprised. When I was starting out, I was so afraid that-- especially when I started asking for people to send me CDs, I was so afraid I'd be getting this stuff that sounded like--

JIM: Like they made it in their bathroom.

TAYLOR: Yeah, kind of a guy with a Casio keyboard and way too much spare time.

JIM: Yeah, well, I have a few of those.

TAYLOR: Yes, I have gotten a couple of those, but for the most part, it is just amazing, the quality of some of the stuff that's out there.

JIM: Yeah, JD was making that comment the last time he was here too that these days, the quality is there. You don't get this-- the little tinny stuff anymore.

CHARLIE: And also the diversity of the music too is what I've been so excited about.

TAYLOR: Oh, me too. I know I was mentioning this to you earlier today that one of the things that-- one of the-- dare I say criteria for the show is I do not really-- I really want to avoid musicians and performers who I describe them as a gay man at the Casio keyboard who's singing I'm gay, and that's OK, or the lesbian artist who has-- the only thing she has to say on her guitar is I am lesbian, that's what I am.

I'd like to think, OK, I'm kind of past that point where I need to hear that. And I hope my listeners are too. I'd like to just-- I'd like to play something that's a little deeper or a little more entertaining or a little bit more thought provoking.

JIM: Yes, and I-- maybe it's because of this time frame, but I know I like to play peppy things a lot, and the-- I like the gay anthem, stand up for yourself and all of that kind of stuff. And it may not be any deeper than that, but then there are times for the other stuff, really nice--

CHARLIE: Right.

TAYLOR: I usually start the show off with something kind of anthemic, but then I mean-- the nice thing about having 90 minutes is that you can do-- you can sort of flow with the music. Like in the middle of the show, play some-- play the more mellow acoustic type of music, and then at the end-- well, basically, I like to try to end mostly with just something instrumental so that the person who follows me won't feel too guilty about finding that nice place in the instrumental to fade out because the person who-- the people who follow me can-- depending on who they can be really quite strict about their time.

CHARLIE: Yeah, I noticed that when I was there.

JIM: Oh, it can happen here too let me tell you.

CHARLIE: It was like that CD was still on, it was like-- krrrr-- "OK, and next, we're going to have--"

JIM: Yeah, but we've talked about this. And I think this happens in community radio that-- I remember we-- I was working on another show, and we followed a blues program. And this guy, every week about one minute of toward the top of the hour, one minute off, he would not only play a five-minute song, but it was a dedication. So you looked like-- you couldn't fade it out.

CHARLIE: Right. He knew what he was doing, though.

JIM: Yeah, oh yeah.

TAYLOR: I know. So I've just gotten to the point where I-- and luckily, there are some wonderful instrumental pieces, especially the electronic stuff that's coming out. At least you're not being-- the artist isn't being cut off in the middle of a lyric.

JIM: That's right. Yeah, Andy Monroe has a nice one for that. I like his stuff. Or something that I play every week underneath the news is-- where is it? It's right here. It's a great CD. It's deuce. It's two women who play kind of jazz stuff.

CHARLIE: Well, that's cool.

JIM: Called Windjammer. Yeah, I love it. I love it. The whole thing is instrumental, but there's some really-- it's good music.

CHARLIE: See, that's what I'm saying. Stuff like that-

JIM: It's good music.

CHARLIE: It's so exciting, that it's something-- that it's different. It's not like the same old stuff coming out in the gay community today.

TAYLOR: Oh, there's such a variety. One of my favorite artists that I got-- that I started getting CDs from was Elaine St. George.

JIM: Oh, I love her.

TAYLOR: I know. And it was my gosh, it's a lesbian doing 1930s music.

CHARLIE: Yeah, she's great.

TAYLOR: Just belting them out, and I'm--

JIM: And she doesn't change the pronouns. It's great.

TAYLOR: That, well, that's the best part. I love playing that "Shanghai Lil."

JIM: Oh, isn't that the greatest? Yes, I love that song.

TAYLOR: There's just no telling. Boys and girls, go to those websites and look them up.

CHARLIE: That's right.

TAYLOR: Because I know you'll not be able to find them anywhere else.

JIM: Yeah, and she has the voice for that 1930s music.

CHARLIE: She sure does.

TAYLOR: Just amazing.

JIM: How did you find OutVoice?

TAYLOR: OutVoice, to tell you the truth, I got it from-- I had gotten a press pass-- oh, press pass. Press kit from Mark Weigel along with one of his CDs. And it was mentioning OutVoice, and I thought, let me look this thing up.

And so I went on, and it was-- and I was reading it, and I thought, you know-- about that time, it was early last year. I was losing the co-host, and it was going to be mostly me. And I thought God, I don't want to hear myself talk all this time. That's kind of pathetic.

So I thought this would be a wonderful time to really expand this into a music show. And I thought my library was just so limited. And so I went on to the OutVoice-- and to the OutVoice e-group. And I started posting the playlist and saying-- and asking people, hello-- and I'm still-- if you've got some CDs, could you send one this way?

And because I felt-- and I still feel a little funny because I know that the artist-- it's sort of like going up to an artist and saying, hey, give me \$5.

JIM: Yes, that's exactly how I feel too. I do feel funny about it because I know they are not making money, a lot of money off the CDs.

TAYLOR: And right now, we are still working at getting broadcast on the net. And so basically, all I can offer them is who's ever listening in Austin.

CHARLIE: But you know what? The thing about it is, is that that's offering them a great deal, a lot more than you think. When you print up a whole bunch of CDs, basically, you charge \$15 for the CD, depending on how much you're putting them up. I always print up enough to where it's really not costing me anything to give them out as promos. I actually add that in when I go to print up.

TAYLOR: Oh, well, that's reassuring.

JIM: Yeah, it is reassuring.

CHARLIE: The thing about it, is I'm sure that most artists do that. That's how they get out. That's how-- how do you think that we send stuff out to get reviews and *Out* magazine and *Advocate* and all these other places? Because we send out free CDs. Reviewers are not going to go out and buy your CD and say, oh-- like people at Billboard don't sit there and go, go down to warehouse and get these CDs. Forget it.

JIM: Yeah, that's true.

CHARLIE: You got to-- as an artist-

JIM: Yeah, that's true.

CHARLIE: It's like that's the breaks, kiddo. You just-- you got to include all that in when you go to duplicate.

JIM: I know for me *OutVoice* has been my salvation.

CHARLIE: Oh, yeah.

JIM: I've been on it for a little over two years. And before that, the only-- the information about gay music I got from was the gay press, and then trying to find it locally.

CHARLIE: And trying to find them.

TAYLOR: I remember about three years ago, the article in *The Advocate* that actually had about-- that actually had listed about 10 independent gay and lesbian musicians. I spent a year trying to track them down and didn't succeed. Of course, I didn't even-- didn't have a computer. So it was all going to local stores and asking, checking the bins. I'd be going through used CDs, anything,

JIM: Yeah, I did that too. I did the same thing because I didn't have a computer either.

CHARLIE: Did you find very many gay artists in those places?

JIM: No.

TAYLOR: No. No.

JIM: No, we spent hours and hours and then walked out empty handed.

CHARLIE: Well, what I'm finding, though, the trend is-- it seems to me that the trend is if people buy gay independent artists CDs, they buy it more to add to their collection. It's more a collectible. People don't just go sell, resell a gay CD.

JIM: No, you're right.

CHARLIE: They know it's part of their history actually.

JIM: As a matter of fact-- and the sad thing of it was that I got a lot of gay music back there because of AIDS because I bought-- I was--

CHARLIE: The states just sold stuff off.

JIM: Yeah, well, they would sell the CDs to Soundwaves or something. And that's why I found gay music.

CHARLIE: Wow.

TAYLOR: I know when I started out the program, the only reason I had hardly any gay music at all was because I brought it in when I picked it up certain things at a different light when I was living in northern California.

JIM: Yeah, that's right. You probably had-- yeah, I rem-- in those days, Different Light really handled a lot of music.

CHARLIE: They had everything. I know the one in San Francisco. I went through one day because they had samples of everything. So I was like, let me hear her. Let me hear her. One day, I stayed in there like a whole day. And I was like, OK, I kind of sums up the gay artists. I heard everybody.

JIM: I discovered Pansy Division when all they had was a cassette.

TAYLOR: [? L ?] you.

JIM: It was like 1992, '93, yeah. And I found it in San Francisco. And I thought, wow. And this was like revolutionary music for gay.

TAYLOR: Oh God, I had the same feeling when I came across Extra Fancy.

JIM: Yes, oh.

TAYLOR: The idea of, my gosh, gay rock and roll.

JIM: Really rock and roll too, yeah. And not to take away from Pansy Division, but I thought Extra Fancy was-- this was rock music with better voices.

TAYLOR: Oh, I was lucky enough to see them at one of the gay prides when they were performing. And with of all people, the Dallas cheerleaders were there in the audience who got up and were doing their routines. They were gay and lesbian cheerleaders flying everywhere.

JIM: Oh, yes, yes, yes, yeah. What--

TAYLOR: Extra Fancy playing in the background. It was an experience.

CHARLIE: I would have loved to have seen that.

JIM: Oh, no kidding, no kidding.

TAYLOR: It was a hoot.

CHARLIE: Wow.

TAYLOR: But yeah, I mean-- and so when I started out doing Queer Waves, most of my music was dated 1995 and all of that, which I think probably, OK-- Charlie, you'd probably be able to tell me if I'm right here. It seems like what happened in 1995, there was real-- there was-- especially with the Atlantic situation, there seemed to be a real resurgence-- resurgence, I guess, since there couldn't have been a resurgence yet-- of artists who were beginning to put things-- having releases because they were actually being courted by at least one major label. And then it sort of-- when the Atlantic things just melted down--

CHARLIE: They just started and then--

TAYLOR: For a year or so, it was-- nothing was getting recorded until the advent of basically home recording, studio recordings, and the internet to independent releases.

CHARLIE: Yeah, I know they had almost signed Doug Stephens on it.

JIM: Really?

CHARLIE: Yeah, and then it went, I don't know, down the drain. Something happened. That was with the Atlanta for some reason. But in a way, though, I think that they opened the doors for a lot of us to get out there and say, you know what? They're doing that. We can do it too.

JIM: Sure.

CHARLIE: I have something to say on a CD.

JIM: And I think the whole CD thing because I think the technology of the CD is a lot different than the vinyl that you just couldn't-- I don't think you could afford to put out vinyl.

CHARLIE: Yes, see, that's the thing. When they started recording digitally, it became a lot cheaper than doing analog. Analog sounds a lot better. I'm the first to say it. And I know the difference. I've done both, but digitally, it makes it pretty affordable for an independent artist to basically go anywhere and get a good CD done at a good price.

TAYLOR: Right. And then of course, with the inter-- I hate to say it because, boys and girls, if you don't have it or access to the internet, you've got trouble tracking down these PRs.

JIM: Oh, no kidding, yeah. You really do.

TAYLOR: Because it is such an excellent marketing tool. You could actually go look up people. You can actually download the music. Of course, I don't have an MP3.

JIM: I don't either.

TAYLOR: So I'm still stuck sending off and asking people, gee, you're sound really good. Do you have this on a CD?

JIM: Yeah, as a matter of fact, I opened with a cassette that Zecca sent me because she was out of CDs. And yeah, I'll take cassette, anything.

TAYLOR: Oh, God.

CHARLIE: Cool.

TAYLOR: I know. Every now and then, I'll have to tape-- luckily, I did buy at a store, at a chain store, this set up with the turntable. It was attached to the rest of the stereo speaker system and all that. So if there's something I really want on vinyl, I can record it on a cassette and play it because-- I can't believe it. Back in the '70s, all-- it was all turntable.

And now, the idea of-

JIM: Oh, I know.

TAYLOR: Having to work one more switch and having to cue that up along with everything else, please just, you know--

JIM: Those were the days up there. Rrrrrh!

TAYLOR: If I can't have it on--

JIM: Remember that?

TAYLOR: Oh, yes.

JIM: When you didn't cue it up, right?

TAYLOR: Oh, yes, exactly. You'd have to wait till there was absolute silence and then do a quarter of a turn pass there, yes. Yes, the secret life of the DJs, boys and girls.

CHARLIE: Yeah, that was great, though. I think that some vinyl recordings sounded very, very good, though, considering. I don't know what-- well, also, because it was all done on analog too back then.

TAYLOR: Oh gosh.

CHARLIE: People to this day will still argue that vinyl sounds better than CDs because they're digital. There's diehards that are still out there that will say that.

TAYLOR: I basically-- it's one of those things that I offer no opinion on.

CHARLIE: I plead the fifth on that.

TAYLOR: Except I really like the CD format simply because-- what can I say? As someone who's moved around a lot, there are a lot easier to pack, and--

JIM: Oh, yeah, no kidding.

CHARLIE: Somebody asked me the other day, oh, aren't you going to start buying stuff on mini disk? I gave them a dirty look. And it's like, you know what?

JIM: Good for you.

CHARLIE: I am doing good to do CDs at this point. I've got a big vinyl collection. I still have a turntable. And it's like, now, I'm supposed to go to mini disks? I don't think so. I'm not converting one more time.

TAYLOR: What do you call it? What is it? The DVD audio.

CHARLIE: Yeah, well, I do have that.

TAYLOR: Oh gosh.

CHARLIE: I did get that. I don't have very many DVDs, but I have the capability. So if you have DVDs, come into my house, and we'll watch them.

TAYLOR: There you go. What a lovely, lovely offer.

CHARLIE: Uh-huh.

JIM: Yeah, it's not-- it used to be etchings. Now it's DVD.

TAYLOR: Oh, I will say I do have a friend who has a DVD player with a wonderful collection of things. And gosh, it-- now when I throw in a little VHS tape at my little-- in my little system here at home, I just look at it and go, oh, well, yeah.

JIM: Really?

TAYLOR: Oh, what can I say? But oh, gosh.

JIM: Well, what we can say is that we're going to have to close down this segment because we're getting to the top of the hour, and then the next show is coming in here.

TAYLOR: Oh, my God.

JIM: I know.

TAYLOR: I remember when-- gosh, I remember this morning when Charlie said I'll probably be about an hour or so. And I went, an hour? And that was before we talked on the phone for three hours. We were like, you know, this is going to be--

CHARLIE: You said, what can we possibly say for an hour?

TAYLOR: --no problem at all. Well, Jim, when are you coming down to Austin? I've already had Charlie once.

CHARLIE: Oh, you are so bad. I have this on tape. It's being recorded. Shh. I thought I coached you this afternoon.

TAYLOR: It would be lovely to have you and Charlie. Wait a minute. That sounds just as bad, doesn't it?

CHARLIE: You're just digging the hole deeper.

JIM: One of these days, I'm going to get there. Don't worry.

TAYLOR: Well, honey, the red carpet is always rolled out for you if you can find the studio.

JIM: Oh, thank you.

CHARLIE: I'll go with you. I'll take you.

JIM: OK, Charlie will go with me.

TAYLOR: Ooh.

CHARLIE: We'll go down those corridors and everything.

TAYLOR: Oh the dark and spooky. Ooh.

JIM: Well, thank you for being a guest on after hours.

CHARLIE: Really.

TAYLOR: Well, thank you for asking me. This is wonderful.

CHARLIE: We had a great time.

JIM: And you are at KOOP in Austin, and those-- and the number on the dial is?

TAYLOR: It's 91.7 FM, and it's--

JIM: 90 point-- what was that?

TAYLOR: 91.7.

JIM: FM?

TAYLOR: Yes. Precisely, and let's see. We're on from 4:30 to 6:00 PM. I will let as soon as we have internet-- as soon as we have a real audio capacity so that perhaps someone in Houston, Texas could tune us in at that time.

JIM: OK.

CHARLIE: Right, and keep us in touch about your '70s queer show.

TAYLOR: Oh, well, like you're going to miss it?

CHARLIE: I'll be the star.

TAYLOR: You'll be going to be one of the people invited to come.

CHARLIE: Well, in 1974, I'll be right there to say everything I did and who I did and everything else,

JIM: They won't have time.

CHARLIE: I have the video too it's Charlie Chan. It's a video however you bring the videos again

JIM: Taylor, thank you.

CHARLIE: Very much.

TAYLOR: Well, thank you for-- thank you for having me, gentlemen.

JIM: Uh-huh!

CHARLIE: OK.

JIM: Take care.

TAYLOR: Bye, boys and girls!

JIM: Bye.

CHARLIE: Bye.

TAYLOR: Bye-bye.

JIM: You've been listening to *After Hours*, queer radio with attitude, on KPFT Houston and KEOS College Station. Coming up in 15 seconds will be-- um, uh, uh, uh-- Rob Love! Yes, yes, your host for *The Early Morning Groove*.

And I was going to announce what you were hearing in the background, but it's already finished. It was, y'all doing-- "You Ain't Woman Enough to Take My Man." I love that version. And we'll see you next week.

CHARLIE: Bye-bye.